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




*kásara, dálaka, sáhaqa, dá'aka, mārása, mārata*). Trituration of pigments renders them smooth; cf. my remarks on Sumerian *daggas* 'mineral pigments' (lit. 'ground stone'), which appears in Arabic as *daqš, raqš, niqš, niqs* (OLZ 16. 493; 17. 53, n. 5). Arabic *niqš* means 'figure, picture' and 'pigment, color' (cf. *naqīš* 'image, likeness'). Middle High German *lich* was used not only for 'dead body' (German *Leiche*; cf. Eng. *likewake, lichwake, lichway, lichgate*), but also for 'body, color of the skin, hue of the face, complexion, form, figure, appearance, aspect.' Our *hue* meant originally not only 'color,' but also 'appearance, form,' and just as Hebrew *malōn* denotes 'lodging-place,' while Assyrian *lānu* means 'aspect,' so we have *habitation* 'place of abode' and *habitus* 'general appearance,' both derived from Latin *habere*.

PAUL HAUPT

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### *The Reading of GIŠ-ŪH<sup>ki</sup>*

A number of monuments from ancient Babylonia of the early period, such as the Stele of Vultures, the cone and net-cylinder of Entemena, the vase of Lugal-zag-gi-si, and the clay tablet of Uru-ka-gi-na tell us of an important city whose name was expressed by the ideogram *GIŠ-ŪH<sup>ki</sup>*, also transliterated *GIŠ-HŪ<sup>ki</sup>*, the true reading of which was in doubt. In spite of the confidence with which some, notably Contenau in the introduction to his *Contribution à l'histoire économique d'Umma*, have recently read the ideogram *Umma*, that reading was by no means certain.

In a syllabary belonging to the British Museum and published in Rawlinson V, col. 1. 4, the reading for *GIŠ-ŪH<sup>ki</sup>* seemed to the copyist, Dr. T. G. Pinches, to be perhaps *šit-ma*. In CT 12. 28. 4, Dr. R. C. Thompson, in 1901, gave the following for the equivalent:  . Meissner copied the text thus:   (see ZA 20. 423), for which in his *Seltene Ideogramme*, no. 8539, he offered *um*(? oder *al*)-*ma* as the reading. In 1915, Dr. Pinches re-examined the tablet just before he published the Behrens Collection, and says the signs seem to be  , which he thinks might be read *šir-ma*. At the same time he gave up a previous reading *il-ma*. On the whole he admits that *um-ma* may be correct. In this connection he also makes the interesting suggestion

that the modern Arabic Jokha may be a corruption of the ancient *GIŠ-ŪḪ*.

In the writer's collection there is a small tablet which puts the reading *Um-ma* beyond any further doubt. It consists of unbaked, light-brown clay. The left border of the obverse is worn down. Everything of importance on the tablet, however, except the first sign of the sixth line is well preserved. That sign, which occurs before the city name, *Um-ma<sup>ki</sup>*, is almost certainly *shàg* or *shà*, meaning 'at' or 'in.'

The contents of the tablet relate to three consignments of grain, one of which Ur-nun-gal received, another Ningirsu-nishag, the remainder being left in Umma. In the first line of the reverse the sign *kab* before *kišib* is new to the writer. In this connection very likely it means 'stamped' by the seal of A-ab-ba. Whether the sign following the name is a compound of *bi* and *dīš* meaning 'his first,' or whether it is intended for *šim*, a title, or is a new sign altogether, the writer is unable to say. A tentative translation of the tablet follows:—

'1 gur 150 qa of wheat, royal (measure), Ur<sup>d</sup> Nun-gal; 1 gur 150 qa of wheat, <sup>d</sup>Nin-gir-su-ni-shag; 1 gur 150 qa surplus in Umma. Aabba struck his first seal [?].

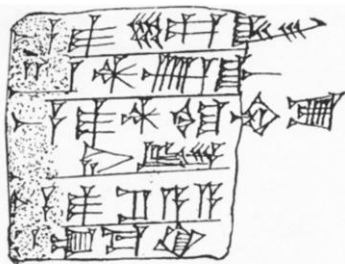
From the month Maš-azag-kú to the month Á-ki-ti, six months; the year the wall of the land was built.'

JAMES B. NIES

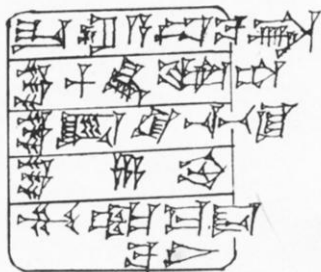
Brooklyn, N. Y.



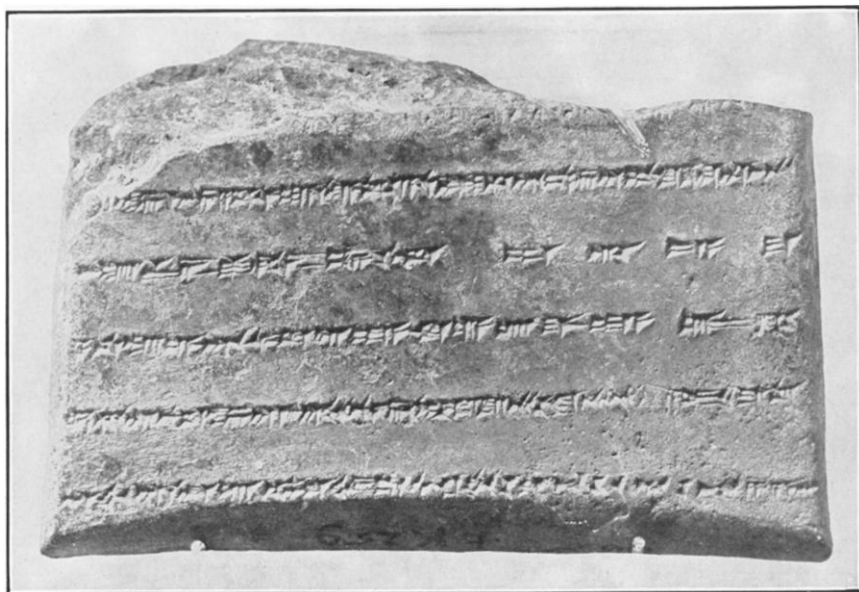
OBVERSE



REVERSE



TABLET FROM DREHEM DATED IN THE REIGN OF DUNGI, KING OF UR  
(See Nies, 'The Reading of GIŠ-ÚĜki')



REVERSE OF TABLET K259 OF THE KUYOUNJIK COLLECTION,  
BRITISH MUSEUM  
(See von Oefele, 'Babylonian Titles of Medical Textbooks')